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**To fair Fidele's grassy tomb.**

The Poetry by COLLINS.

ELIGIAC GLEE FOR FOUR VOICES.

T. FORBES WALMISLEY.

[London: NOVELLO &amp; Co., 69, Dean Street, Soho, &amp; 35, Poultry; also in New York, at 1, Clinton Hall, Astor Place.]

*With expression.*

ALTO.

To fair Fi - de - le's gras - sy tomb Soft maids and vil-lage

1st  
TENOR,  
(8ve. lower.)

To fair Fi - de - le's gras - sy tomb Soft maids and vil - lage

2nd  
TENOR,  
(8ve. lower.)

To fair Fi - de - le's gras - sy tomb Soft maids and vil - lage

BASS.

To fair Fi - de - le's gras - sy tomb Soft maids and vil - lage

ACCOMP.

*p*

hinds shall bring Each ope - ning sweet of ear - liest bloom, Each ope - ning sweet of

hinds shall bring Each ope - ning sweet, each ope - ning sweet of

hinds shall bring Each ope - ning sweet of ear - liest bloom, . . . of

hinds shall bring Each ope - ning sweet of ear - liest bloom, Each ope - ning sweet of

ear - liest bloom, And ri - fle all . . . the breath - ing spring Each opening sweet of

ear-liest bloom, And ri-fle all, . . . and ri-fle all the breathing spring, ri - - - fle all the breath-

ear - liest bloom, And ri - fle all the breath - - - ing spring,

ear - liest bloom, And ri - fle all the breath - ing spring, Each ope - - - ning

ear - liest bloom, And ri - fle all the breath-ing spring, And ri - fle all the breathing spring.  
 - ing spring, And, ri - fle all the breathing spring, ri - fle all the breathing spring.  
 And ri - fle all . . . the breath-ing spring, ri - fle all the breathing spring.  
 sweet of bloom, And ri - fle all, ri - fle all the breathing spring.

*mez.*  
 The Red - breast oft at eve - ning hours, Shall kind-ly lend his lit - tle aid, . . .  
 With hoary  
*mez.*  
 The Red-breast oft at eve-ning hours, Shall kind-ly lend his lit - tle aid,  
 At eve - ning hours, Shall kind-ly lend his lit - tle aid, his

. . . With hoar-y moss, with moss and gather'd flow'rs, To deck the ground where  
 moss . . . and gath - er'd flow'rs, . . . To deck the ground, . . . to deck the ground . . .  
 with gath - er'd flow'rs, . . . To deck the ground, . . . to deck the ground . . .  
 lit - tle aid, With moss and gath - er'd flow'rs, to deck the ground . . . where thou art laid, . . . To deck the

thou . . . . art laid, To deck the ground . . . . . where thou art laid.  
 . . . where thou art laid, To deck the ground, to deck the ground where thou art laid.  
 . . . where thou art laid, . . . . . To deck the ground where thou art laid.  
 ground where thou art laid, To deck the ground, to deck the ground where thou art laid.

*ALTO. With Pathos.*

Each lone - - ly scene shall thee re - store, For thee the tear be

*1st TENOR.*

Each lone - ly scene shall thee re - store, For thee the tear be

*cres.* du - ly shed, Be - lov'd till life could charm no more, *dim.* And mourn'd till pi - ty's

*cres.* du - ly shed, Be - lov'd till life could charm no more, *dim.* And mourn'd . . .

self, till pi - ty's self be dead. Each lone - - ly scene shall thee re -

*cres.* . . . till pi - ty's self be dead. *BASS.* Each scene shall thee re -

Each lone - ly scene shall thee re -

- - store, For thee the tear be du - ly shed, Be - lov'd till life could  
 - - store, For thee the tear be du - ly shed, Be - lov'd till life could  
 For thee the tear be du - ly shed, Be - lov'd till life could  
 - - store, For thee the tear be du - ly shed, till life could

charm no more, And mourn'd till pi-ty's self be dead,

charm no more, And mourn'd till pi-ty's self be dead,

charm no more, And mourn'd till pi-ty's self be dead,

charm no more, And mourn'd till pi-ty's self be dead,

The musical score is for the song "The Rose Tree." It features a vocal melody and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "mourn'd till pi - ty, till pi - ty's self be dead. pi - ty's self be dead. pi - ty's self be dead. till pi - ty's self be dead." The score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part is a single melodic line. The score is arranged for a voice and piano.